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The *Miserere*, which enters in the treble and alto before the cadence of the lower voices, is passionate; indeed, the whole of the movement is impassioned and full of the musician's chords and effects of predilection,—witness the holding D of voices and first violins, bar 21 and onwards. The *Dona* is a most brilliant finale; it abounds in new ideas. A light orchestral theme of three bars—



introduces the principal subject by a quartett of voices. The theme of the soprano, which is afterwards treated in imitation, opens one of the most novel phrases ever used in counterpoint. The result is even beyond Haydn's usual felicity. The entire chorus sparkles with joy and gaiety; while the vocal phrases are full of variety and elegance. It is a "finis coronat" worthy of the composer.

Correspondence.

EASY METHOD OF DETERMINING THE TONIC.

To the Editor of the Musical Times.

SIR,—All tyros in music are for a time rather perplexed by the number of the scales, and the difficulty of ascertaining, and still more of recollecting, their key or foundation note, especially when the number of sharps or flats is large. The following curious property in the order of the scales may, by removing the difficulty, be of great utility to these as well as to the more advanced.

Let us begin with the sharps and flats when they are even in number, and observe that the key-notes requiring sharps ascend regularly by tones from C, and similarly they descend from C when regarding flats; thus,—

Flats. { 6 4 2 0 2 4 6 } Sharps.
Key notes. { Gb. Ab. Bb. C. D. E. F# }

In the same way, when the number of flats or sharps is odd, the key-notes requiring sharps ascend by tones beginning at G, and when flats, descend similarly, beginning at F; thus,—

Flats. { 7 5 3 1 1 3 5 7 } Sharps.
Key notes. { Cb. Db. Eb. F. G. A. B. C# }

There is little here to recollect; a clue is thus furnished by which the tonics can be instantly ascertained. For instance, suppose one should need to know the tonic of six flats,—seeing them to be even, we descend from C by tones, Bb 2, Ab 4, Gb 6, and thus we have it (Gb) at once, without the long process of half-a-dozen fifths or fourths, as is customary. Whether these simple and beautiful facts are partly or wholly known to theorists generally, I cannot say: so of its importance and value I leave you to judge, in publishing or withholding it, as you think proper, in your Times.

Yours respectfully,
W. O.

TO CORRESPONDENTS.

The late hour at which Advertisements reach us, interferes much with their proper classification.

Colored Envelopes are sent to all Subscribers whose payment in advance is exhausted. The paper will be discontinued where the Subscriber neglects to renew. We again remind those who are disappointed in getting back numbers, that only the music pages are stereotyped, and of the rest of the paper, only sufficient are printed to supply the current sale.

We would request those who send us country newspapers, wishing us to read particular paragraphs, to mark the passage, by cutting a slit in the paper near it.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Met.—The last chorus in Dr. Elvey's Oratorio, "The Resurrection and Ascension," beginning "Let the sea make a noise," should be $\text{♩} = 120$, by Maelzel's Metronome. The Tenor B, in the 49th bar is to be played flat; the accidental is unfortunately omitted in the organ accompaniment, although it is inserted in the voice part.

A Member of the Choir of the late Handel Festival.—It would be better to address your suggestion to the Crystal Palace Company direct, as our advocacy might appear to be too personally interested.

Instruction in Music.—We are in the habit of receiving anonymous letters from students in music requesting instruction upon various matters in aid of their musical progress. We cannot undertake to teach Harmony by correspondence, but for those students who are unable to provide themselves with masters we would recommend "Catal's Treatise on Harmony," "Mozart's Succinct Thorough-Bass School," and other more advanced works, all of which will be found in "Novello's Library for the Diffusion of Musical Knowledge."

Brief Chronicle of the last Month.

BALLARAT.—The Philharmonic Society of Ballarat has made so much progress of late that they have been enabled to perform the *Messiah*. The oratorio was rendered with great effect, and was altogether successful. The solo performers were Mrs. Hancock, Mrs. Turner, Mrs. Moss, Mr. Williams, Dr. Kupferberg, and Mr. Hancock, who were most efficient in their respective parts. A selection of glees and madrigals followed the oratorio, when Mr. Oliver, the hon. secretary of the society, sang Handel's "Haste thee, Nymph," in a most agreeable style. Mr. Turner was the conductor, and Messrs. Fleury and Paltzer led the orchestra.

BARNARD CASTLE.—The Sacred Harmonic Society gave a performance of *The Creation* on the 22nd of October, in the National School-room. The principal performers were Miss Helena Walker, and Messrs. Pearsall, Brandon, and Ainsworth. Mr. Roper was the organist, and Mr. Bedmore the conductor.

BARNBY GATE.—Two sermons were preached on Sunday, the 17th ult., upon the opening of the Barnby Gate Wesleyan Chapel. The congregations were unusually large, and a handsome amount was collected. Mr. J. B. Smith, of Haworth, ably presided at the organ.

BIERTON, Bucks.—A new organ has been erected in the Church of this village. The instrument is from the manufactory of Mr. R. W. Rouse, of Summertown, Oxford, on whom it reflects much credit. The opening took place during the past month. Organist, Mr. G. Lowe.

CANTERBURY.—The fifth public performance of the Canterbury Musical Union took place at the Music Hall, on the 27th of September, when the leading professional musicians of the city contributed their quota to the attractions of the evening. The music was well selected and ably performed.—THE CATCH CLUB. This celebrated club commenced its eighty-fifth season on the 29th ult., under the presidency of Mr. John Callaway. The musical arrangements are again entrusted to Mr. Longhurst, which is a sufficient guarantee for the excellence of the programmes, and a proof that every thing will be done to secure an efficient performance.

CLIFTON.—Rossini's *Stabat Mater* was performed here on the 27th of September last. The principal vocalists were Madame Weiss, Miss Lascelles, Signor Giuglini, and Mr. Merrick. The Clifton Vocal Association undertook the choral department, and the band was selected principally from the Royal Italian Opera. The orchestra, consisting of about a hundred performers, was conducted by Mr. Curtis, an amateur residing at Clifton. There were above a thousand persons present in the room.

CRYSTAL PALACE.—Mr. Distin's vocal and military concert took place on a grand scale at the Crystal Palace, on the 9th of October. The programme contained the names of no fewer than thirty singers, besides the Orpheus

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